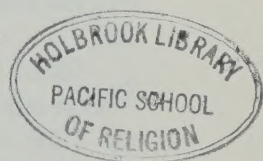


The Hymn

APRIL 1976



Celebrate! Lift Hearts and Voices

8. 7. 8. 7.

(Suggested Tune: Merton)

1. Celebrate! Lift hearts and voices
High, and join the mighty throng!
Swell the sound of joy and gladness;
Let it fill our land with song!
2. We can hear the rolls of thunder
Rising from the far-off drums;
We can feel the thrill and wonder
As this day, long waited, comes.
3. Celebrate the end of hatreds,
Love eternal, conqu'ring fears;
Celebrate! This land will prosper
For a hundred-thousand years!

Jean E. Garriott
Chevy Chase, Maryland

Hymnic Anniversaries, 1976

(cir.) 776 A.D.—John of Damascus born. Author of the Greek originals of "Come ye faithful, raise the strain", "The day of resurrection", and other hymns.

776—Rabanus Maurus born. Author of the Latin originals of "Come Holy Ghost, our souls inspire", "Creator Spirit, by whose aid".

1676—Charles Coffin born. Editor of *Paris Breviary*, author of "What star is this with beams so bright?"

1726—Charles Burney born. Composer of tune *Truro*.

1726—William Jones born. Composer of tune *St. Stephen*.

1726—Edward Perronet born. Author of "All hail the power of Jesus' name."

1776—George Thomas Smart born. Composer of tune *Wiltshire*.

1776—Richard Mant born. Author of "Lord, thy glory fills the heavens."

1776—Neil Dougald born. Composer of tune *Kilmarnock*.

1826—Lucy Larcom born. Author of "Draw thou my soul, O Christ."

1826—Robert Lowry born. Composer of *All the way, I need thee*.

1826—John Ellerton born. Author of "Savior again to thy dear name".

1826—Erastus Johnson born. Author of "O sometimes the shadows are deep."

1826—William F. Sherwin born. Composer of tunes *Bread of Life*, *Chautauqua*.

1826—Henry Hiles born. Composer of tune *St. Leonard*.

1826—Timothy R. Matthews born. Composer of the tune for "Thou didst leave thy throne".

1826—Charles Steggall born. Composer of tune for "O Holy City seen of John."

1876—Howard Chandler Robbins born. Author of "Now yield we thanks and praise," "Put forth, O God, thy spirit's might."

1876—James L. Milligan born. Author of "There's a voice in the wilderness calling."

1876—Almer T. Pennewell. Author of "So lowly doth the Savior ride."

1876—Leigh Mitchell Hodges born. Author of "As when in far Samaria."

The Hymn

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William Watkins Reid
J. Vincent Higginson
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The President's Message

The response to my letter seeking suggestions for the future growth and influence of the Society has been very helpful, and we are grateful to those who gave the matter consideration and replied. In brief, comments centered on bringing a knowledge of the aims and work of the Society in areas in which we are little known; also interesting the younger generation, the students, in church music orientated courses throughout the country. These ideas and many others have since been presented and considered by the special committee named to evaluate and implement them.

We trust that we shall see many of our members at the Annual Meeting in Philadelphia on May 8th at the Old First Reformed Church, corner of Race and Fourth Streets. Lectures during the day will center on phases of early American hymnody. We also plan to include singing of some of the tunes composed for the Bicentennial hymns—"Hymns for America, 1976"—published by the Society. This celebration has also aroused further interest in Paper XXIX, "The Battle Hymn of the Republic", by Charles Eugene Claghorn, and a number of requests for the Paper have been received.

Choosing hymns from the 1700 entries in "Hymns for Aging and the Later Years," has taken longer than usual but is now concluded. Those selected will be published shortly.

The present 1976 project, "Hymns for Human Relations Day" that concludes on May 31, 1976, will be processed during the summer months.

We are happy to announce that the long-promised "Handbook for American Catholic Hymnals" is now available. Requests for copies have come from areas as far distant as Australia, England and Holland.

We are continuing our efforts to complete the compilation and publication of the *Dictionary of American Hymnology*—a work that will take its place with *Dr. Julian's Dictionary* that a century ago augmented knowledge of British hymnody. This is a subject that is vital to the whole religious experience of America since colonial days—a heritage that must not be lost to this or succeeding generations in our nation. The completion of the study and writing can be encouraged and hastened as funds are made available through foundations or devotees concerned with this major factor in America's ongoing life.

J. Vincent Higginson

Revolutionary Hymnody

Leonard Ellinwood

It is an interesting exercise, for those who are historically minded at least, to take a piece of lined paper and list the hymn-texts of a given hymnal in chronological order. Such a test of the Episcopal *Hymnal* 1940 and the Southern Baptist *Hymnal* of 1975 shows that a fifth of the hymns in each one were written between the beginning of the Reformation and the American Revolution. Most of those texts, however, were not sung in this country until the mid-nineteenth century.

What were sung by the English colonists were the metrical Psalms, few of which are still used today. The *Bay Psalm Book* in New England Congregational churches, the New Version of Tate and Brady in Anglican churches, and the Scottish Psalter among the Presbyterian bodies were firmly entrenched. German speaking colonists in Pennsylvania sang the Lutheran and Pietist hymns they brought with them.

Isaac Watts's publications of 1707 and 1719 soon began to be used in Baptist and Congregational groups, and were printed in the colonies as early as 1739. But there were few hymnals of mixed content printed until after 1780. One story of the Revolution tells about the Rev. James Caldwell, at the Battle of Springfield (New Jersey) in 1780, who brought out an armful of Watt's *Psalms, Hymns and Spiritual Songs* to be used as wadding for the troops' rifles, shouting "Give them Watts, boys!"

Each war in our history has brought forth a few patriotic songs, but few timely hymns. In World War II, we had "Praise the Lord and Pass the Ammunition"; in World War I, Irving Berlin's "Over There." The Civil War had a goodly number, such as "Tenting Tonight on the Old Campground," "Marching through Georgia," and "The Battle Hymn of the Republic" to the tune of JOHN BROWN'S BODY. These were more plentiful in the Civil War because it was fought at a time when camp-meeting songs were very much in vogue. But the Revolution antedates all this. Save for Watts and a few of Charles Wesley's texts, little other than the metrical Psalms were being sung or written in America before 1780. The two airs which were sung, or more especially played on the fifes of the Revolution (by both sides) were *Yankee Doodle* and *The Girl I Left Behind Me*. While these did have words, their most common use was in the small fife and drum corps.

One debatable exception was William Billings's tune CHESTER and its text. Five years before his "midnight ride," Paul Revere, in the

normal course of business, engraved a plate for the frontispiece of Billings's *New England Psalm Singer* (Boston, 1770). The plate merely shows a group of singers seated around a table—madrigal fashion. Billings's preface is dated October 7, 1770; the Boston Massacre had been on March 5, seven months earlier. On page 91 is the tune CHESTER, with the following patriotic stanza given in parentheses. The presence of the parentheses is enigmatic; no other text in the work is so treated:

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We fear them not; we trust in God.
New England's God forever reigns.

With his revision of the *New England Psalm Singer* entitled *The Singing Master's Assistant* (Boston, 1778), Billings added four more stanzas, engraved in script beneath the text as given above, but this time without parentheses:

2. Howe and Burgoyne and Clinton too,
With Prescot and Cornwallis joined,
Together plot our overthrow
In one infernal league combined.
3. When God inspired us for the fight
Their ranks were broke, their lines were forced,
Their ships were shattered in our sight
Or swiftly driven from our coast.
4. The foe comes on with haughty stride,
Our troops advance with martial noise,
Their veterans flee before our youth,
And generals yield to beardless boys.
5. What grateful offering shall we bring,
What shall we render to the Lord?
Loud Hallelujahs let us sing,
And praise his Name on every chord.

In light of the relative unpopularity of New England within the other colonies, it is very unlikely that the lines about "New England's God" were sung elsewhere. Daniel Read did reprint the text (with attribution to Billings) in his *American Singing Book* (New Haven, 1785), but to a different tune of his own. The text appeared nowhere else as far as we can determine! There are no contemporary uses or

references to CHESTER or its text.

George Hood's *History of Music in New England* (1846) devotes several pages to Billings and his *New England Psalm Singer*, but fails to mention CHESTER. The falsehood about its popularity may be traceable to Nathaniel Gould, whose *Church Music in America* (Boston, 1853) states:

In those days, patriotic songs were unknown; so Billings, from his ardent spirit, composed or procured words, of a mixed character, combining religion and patriotism, which, when set to music, answered every purpose; and the one single tune of Chester, with the following words attached, was a powerful instrument, for the time, in exciting the spirit of liberty.

He then quotes the above lines. Ritter (1883) Mathews (1889) Elson (1904) Pratt (1920) and Howard (1931) all repeat the apparent fiction, and we probably will hear it often during the Bicentennial; Billings would be flattered, but not the truth!

People did feel strongly during the Revolution and may have expressed it in their hymns as in their prayers. There are several Church of England Prayer Books extant in which the Prayer "for the Royal Family" was changed by hand to read "for the Continental Congress." A friend once told of seeing an old Prayer Book in Bruton Church, Williamsburg, VA, where the words "Kingdom of God" had been changed to "the Republic of Heaven."

Isaac Watts, writing in England over a half-century earlier, was apparently an ardent English patriot, for many of his *Psalms* substitute "England" for "Israel." Copies in America may have been corrected by hand, although none has come to light. But after the Revolution, there were three basic revisions made: by John Mycall (Newburyport, 1781); Joel Barlow (Hartford, 1785); and Timothy Dwight (Hartford, 1801). Typical of the changes made:

Psalm 75, stanza 2

Watts:

Britain was doom'd to be a slave,
Her Frame dissolv'd; her fears were great;
When God a new Supporter gave, (George I)
To bear the Pillars of the State.

Mycall:

THE HYMN

America was doom'd a slave,
 Her great;
 When God a right'ous council gave
 To bear state.

or in Psalm 21

Watts: The King, O Lord, with songs of praise...

Dwight: Our rulers, Lord, with songs of praise...

Barlow and Dwight made their changes under the sponsorship of the Connecticut Association of Congregational Churches. Elsewhere, changes of text were made in a haphazard manner by the various private publishers.

John Rippon's *Selection of Hymns from the Best Authors* was first published in an American edition in New York, 1792. It still contained the following verses:

No. 533: Praise to the Lord, whose mighty hand
 So oft reveal'd hath sav'd our land,
 And when united nations rose
 Hath sham'd and scourg'd our haughtiest foes.

When mighty navies from afar
 To Britain wafted floating war
 His breath dispers'd them all with ease
 And sank their terrors in the seas.*

*Spanish Armada.

No. 534: To thee, almighty God, we bring
 The humble tribute of our songs;
 O teach our thankful hearts to sing,
 Or praise will languish on their tongues.

While Britain (favor'd of the skies)
 Recalls the wonders God hath wrought;
 Let grateful joy adoring rise
 And warm to rapture every thought.

But the "2nd Baltimore edition," 1804, noted that "the 533d and 534th hymns being inapplicable to this country, have been suppressed and others in their stead inserted:"

No. 533: House of our God with cheerful anthems ring,
 While all our lips and hearts his goodness sing;
 With sacred joy his wondrous deeds proclaim;
 Let every tongue be vocal with his name:

Be - hold

No more beneath th' op-pressive hand Of tyrannical we groan,
Be - hold the smiling, happy land, Be - hold the smiling,
Be - hold the smiling, happy land, Be - hold the smiling, happy land, That

Be - hold

hap - py land, That free - dom calls her own.
That free - dom calls her own.
free - dom calls her own.

The Lord is good; his mercy never-ending,
His blessing in perpetual showers descending.

The heaven of heavens he with his bounty fills.
Ye seraphs bright, on ever-blooming hills,
His honors sound: you to whom good alone,
Unmingled, ever-growing, has been known,
Thro' your immortal life, with love increasing,
Proclaim your Maker's goodness never-ceasing.

No. 534: Say, should we search the globe around,
Where can such happiness be found
As dwells in this much favor'd land;
Here plenty reigns; here freedom sheds
Her choicest blessings on our heads:
By God supported still we stand.

Here commerce spreads the wealthy store
Which comes from ev'ry foreign shore;
Science and art their charms display;
Religion teacheth us to raise
Our voices in our Maker's praise,
As truth and conscience point the way.

We cannot tell how widely these substituted verses were sung. But in Stephen Jenks's *Musical Harmonist* (New Haven, 1800) there is a good fugal tune called LIBERTY, with the text:

No more beneath th' oppressive hand
Of tyranny we mourn;
Behold, the smiling happy land
That freedom calls her own.

Jenks takes credit for the tune when it was again published in his *Delights of Harmony* (New Haven, 1804). Text and tune were then reprinted in Wyeth's *Repository of Sacred Music, Part Second* (1813); in Davisson's *Kentucky Harmony* (1815); Carden's *Missouri Harmony* (1820); Walker's *Southern Harmony* (1835); and in White and King's *Sacred Harp* (1844). From this last collection, reprinted over and over again, the Sacred Harp Singers have sung it throughout the South right down to the time this article is going to press. It's not a bad song for Bicentennial celebrations!

The author has long been on the staff of Washington Cathedral. He is the author of The History of American Church Music, and is engaged currently in the preparation of a Dictionary of American Hymnology. He is a vice-president of the Hymn Society of America. His article first appeared in the Journal of Church Music, and is reprinted by permission of the editors and of the Fortress Press, the copyright owners.

Language: A Lost Craft Among Hymnwriters

Gracia Grindal

This is a letter I must finally write. A poet and a teacher of literature, I must protest loudly against the language we are using Sunday after Sunday in our churches. I just cannot endure another verbally tasteless service, mouth one more zippy version of Holy Scripture, or sing one more god-awful hymn that is thought to be at the cutting edge simply because it has *asphalt* in it. I've had it. The church should be ashamed to use such language. Language after all is a marvelous gift, the *human* gift, and our writers ought to learn more about it. Certainly something has to be done.

Maybe I can use the analogy of music to make my point clear. Musicians have to learn their craft before they can expect to write down music for other people to sing or play. Perhaps their need to learn would not be so evident if they arrived in the world equipped to express themselves in musical notes. It is to the good of music that people do not so arrive. And it is to the detriment of language that we do arrive in the world ready to acquire our native tongue with very little conscious effort.

When we compile hymnbooks, we get the best musicians around, people who are really trained. At least that's my impression. But for the word part of the book, we seem to get people who have a flair for words but not (or not always) training comparable to the musician's, although there is every bit as much to be learned about the craft of poetry as there is about music. It's easy to write a few lines of words and get them published flush left on the page, and other people who know even less than the writer about the craft will think it is poetry and buy it. And some youth will read it and think that's all you have to do to be a poet. No, no, no, no! In the real world of writers there is as much talk about craft and skill as in the athlete's world or the musician's. In any case, the use of words to make rituals that are effective is a highly disciplined skill, and not every pastor who kept a journal in college can produce effective rituals unless he or she has a deep understanding of the structure and shape of hymns and liturgies—and of how those shapes work on audiences.

I count myself among those who can sit in church and glory in the clashing suspensions and resolutions of the music of Johann Se-

bastian Bach. That company is not small. But the company is fairly small of those who get a kick from listening to the piling up of clauses in the Scriptures, the rich interplay between metaphors and their pressure on the syntax of the big round phrases of the King James Bible. It took craft to write those sentences, as much as it took to write the music many of us pleasure in. It takes only knowledge, and knowledge disconnected from craft, to write the exact translations we now get. Though they may be exact, the sentences are as sodden as cream puffs on the Fourth of July. They describe but do not move.

I

Let's look. It is really amazing to see time and again how our "exact translations" took the air out of those tight suspensions in the grammar, wrecked the long climaxes and slowly building clauses. Many of those grammatical schemes had names, and the King James men knew what they did to people. They understood the joy of cadence in their solar plexuses, and they knew how to make that joy happen in others. They didn't have to run off to Big Sur in order to feel—not when they could fashion a ripping good anticlimax like:

they shall mount up with wings as eagles;
they shall run and not be weary;
and they shall walk, and not faint.

See how their images grow smaller as the phrases get smaller, how the syntax pulls in and how the whole thing ends in a monosyllable that emphasizes the meaning of the clauses. It really makes all kinds of rhetorical and poetic sense, and people who know their craft know why. Those who don't know why will yet feel the force of the passage—and all of us should be interested in feeling some emotion in church. But see what our generation (the generation in search of feeling) has done to these verses:

they will grow wings like eagles;
they will run and not be weary;
they will march on and never grow faint.

I suppose it is an exact translation (whatever *that* means), but it certainly looks and sounds cluttered to my ear. "March on" and "never grow" are wordy, clumsy, pedantic, and they disappoint me.

Then what about verbs and nouns? That's picky stuff, I know. But look: "When I was a child, I spake as a child, I understood as a child, I thought as a child." What happens in the NEB? "When I was a child, my speech, my outlook, and my thoughts were all childish." The verbs have become nouns, the noun becomes an adjective, the

language of movement has become the language of description. Isn't it scary to watch all those well-educated souls slice the one last bit of feeling right off our religious language? And then agonize about how we can't get it together? It makes me mad and sad. (I really am arguing that the reason we are so messed up is that we don't know the first thing about how to use language in our public or private lives. No wonder we think words get in the way. They do when we don't know how to use them.)

II

These days I work closely with hymn texts, translating and updating the language for the Inter-Lutheran Commission on Worship. In this work I must keep up with the latest hymn-texts in search of new and undiscovered hymns which would add to our Lutheran hymnody and speak to our time. I am struck by the dreadful language people are using to write praises to God. I cannot believe that there really are publishers, to say nothing of practicing poets, who can seriously think that these new texts are modern. They are not. They barely approach doggerel. One can tell that the writers haven't opened a book of modern poetry since college, if indeed they did then. I question their ability to write a modern hymn if they are so ignorant of modern poetry. Anyway, their syntax is German and their images are late Social Gospel. Jesus is always a superstud going off to fight a war against hate. It's amusing that the very same men who gag on Jesus as a lover walking among the roses insist that he be a Charles Atlas with dirt between his toes. In any event, the diction of these hymns is dreadful, one violation in tone after another. This may not be the exact line, but I swear I have read one almost like it: "All praise to our almighty God/ who loves us whether straight or mod." It is horrifying to realize that writers in the church can really use that awful slang in the religious context. But they do all the time, and they don't blush for shame.

It used to be that in English and American poetry one had the freedom to invert word order to get a rhyme, but ever since the poetic revolution early in this century (a mere 75 years ago—surely time for news of it to have seeped down into the farthest reaches of the church) poets who have chosen to work in the old forms have been taught never to invert the word order, to make the syntax sound as English as possible. A poet who cannot do that should quit trying to write in these forms. As Robert Frost would say, we can look at a poem and see instantly who won the game: the poet or the

poem. Check out the rhymes and the syntax (God/mod is a loser; so is "may wordless work your name adore"), and you'll quickly know how skillful the poet is. And because the modern hymn-writer (at least from my limited viewpoint) seems to know almost nothing of what's going on in modern poetic technique, it is pretty sure that he or she will always lose big in the new hymnbooks.

III

Now I shall try to prove what I have been saying. I chose a text that seems contemporary enough, one that a major hymnbook committee found worth publishing. The text, "Lord, look upon our working days," by Ian M. Fraser, appears on page 462 of the *Worship Book* (whose editors, I regret to say, must have had their literary sensibilities permanently dulled by long association with the Gospel According to Dodd, as T. S. Eliot called the NEB). Bad rhyme and inverted word order abound in Fraser's piece. The example quoted above came from it, but there are plenty of others.

One text is said to have been written in 1964 and altered in 1972 by the editors of the *Worship Book*. The alteration, I am sure, consists of nothing more than changing "thee" and "thy" to "you" and "yours"; so the original text may possess greater elegance than the one printed in the book (pity the poor author!). But the people are singing this one, so let's look it over.

This text is written in the form known as the "In Memoriam" stanza. The rhyme scheme is *a b b a* and there are eight syllables per line. If you want to see the form used gracefully, glance at Tennyson and marvel. In that poetic form (and this is the sort of lore our hymnwriters should know) there is an incredible pressure on the second *b* rhyme. Now merely looking at the last words of each of Fraser's lines shows me that he was not in control of the form. "Carnival" could be an interesting slant rhyme for "all," but in this hymn, as in most hymns, polysyllabic words get wrenched out of shape and do not sound like words anymore. They turn into evenly held syllables without accent—which sort of goes against the grain of the English language. And though it is nice to see "work" take the most important place in the last stanza, it causes great pain to see that it, of course, would rhyme with *shirk*. "Shirk" is a verb that needs an object, and unless one uses an enjambment (or going beyond the line) it is not going to sound English just sitting there next to a semicolon. Besides, enjambments don't work in hymns. Hymnwriters shirk them

if they know what they're doing.

These, I admit, are picky things, but things writers should know about. I am aware that this hymn of Fraser's is on the cutting edge if ever a hymn could be. It talks about work, it has factories in it, even offices. And a carnival. Next we'll get a hymn about the Christian life as the Indy 500: "Lord, bless this burning pit stop" instead of "Open now thy gates of beauty." Don't laugh.

The horrid thing about these modern words is that they are set into a syntax which is a sort of hymnodic German. The hymn I have been quoting is not a translation, but so many hymns are that the hymnwriter must think that it sounds especially religious to use a syntax which is hardly that of factory or carnival in England or America. I have lately spent several hours trying to put into normal English the line "May wordless work your name adore." "May we adore your name in wordless work." Not true. "May our wordless work adore your name" — which is to say that only those who do not talk while working can adore? No. Or how should one translate into English the line "Our part to do what he'll commit"? It's a bad line, and not very contemporary English. And yet I'll bet money that this hymn is praised throughout the church as being "right on" and all that sort of thing, by the very same people who snicker at the datedness of the KJV. Better to have good archaic language all of a piece than this mess. Modern linguistics as well as modern poetic theory has taught us very clearly that the English sentence is strictly subject-verb-object or subject-verb-complement. Hymnwriters would do well to learn that.

I won't bother to show how the lines are filled up with extra words simply to fill out the line or the meter, but for those of you out there who are writing hymns, when you find yourself writing noun-adjective combinations like "pardon full," stop it. Go buy books like Paul Fussell's *Poetic Meter and Poetic Form* or Karl Shapiro's *Prosody Handbook*, or even John Ciardi's *How Does a Poem Mean?* There are more things there than are dreamed of in Rod McKuen's philosophy.

IV

My argument should be fairly clear by now. If the church wants hymns that are modern and of good quality, it will have to train its writers, knowledge that could be taken for granted at the beginning of this century is now almost occult. Which puts the church in a special difficulty. If hymns were in free verse the problem would not be so glaring, though it would still be with us. But hymns are a de-

manding literary form. One has to learn the old mysteries to write a text for a tune. I can hear all the secular-meaning-of-the-gospel people raising the chorus that the old language and the old forms will not work for our new world. I find that argument irritating in the extreme because, first of all, it appears to misunderstand poetry totally. Aeschylus and Dante and Shakespeare do not seem in the least dated—unless one insists that poetry conform perfectly to the scientific view of the particular time. I can resonate well with the human problems of the ancient Greeks without going along with their gods or their cosmology. Second, the theologians who are crying for new language seem to have the literary standards of a tree. They wouldn't recognize the new language if it hit them over the head. But that's another article.

I am saying the church should turn to its artists (if it has any left); to its well-trained artists—the ones who understand that it is form that evokes feelings in audiences. And evoking feelings is the craft of artists, their main skill. A deep feeling in someone else is meaningless to me until I have been made to feel it. And words are the best way for me to experience someone's feelings. Our preachers and liturgists and hymnwriters had better find that out and learn the craft (and we must face the fact that they must learn the craft from the world); else our churches will be empty, except for the small group of people who are still wearing beads and playing guitars and singing, for the millionth time, that new and wonderful song "They'll know we are Christians by our love, by our love."

Ms. Grindal is on the faculty of Luther College, Decorah, Iowa. Her article was published by the Christian Century and is used here by permission of the editors.

Annual Meeting, May 8

The 1976 Annual Meeting of the Hymn Society of America will be held in Philadelphia, Pennsylvania, on Saturday, May 8. The meeting will be in the historic Old First Reformed Church, at the corner of Fourth and Race Streets. A national committee and a committee from the Philadelphia Chapter of the Society have planned the program. Registration will be at 9:30 a.m.; the meeting will begin at 10 o'clock. The program will include a number of lectures and addresses by musical authorities and hymnologists; and some of the new tunes composed for the new hymns related to the Bicentennial of the U.S.A. and published in the Society's new leaflet "Hymns for America, 1976" will be sung.

Abraham Lincoln Champions A Song

T. J. Trimborn

On November 20, 1861, one of many Union troop reviews held during the Civil War took place at Bailey's Cross Roads, Virginia, a short distance from the city of Washington. President Abraham Lincoln, cabinet officers, diplomats, other dignitaries with their wives and families and 25,000 spectators were in attendance to review the assembled regiments numbering some 70,000 soldiers. Altogether the inspection of the troops and the review parade lasted for four and a half hours. Included in what was later called the most magnificent review ever held were fifty military bands.

That night one of the multitude of spectators did not sleep well and in her reminiscences wrote why. "On the return from the review of troops near the city, to beguile the rather tedious drive, we sang from time to time snatches of the army songs so popular at that time, concluding I think with 'John Brown's Body'." The Reverend James Clark who had accompanied the woman and her husband that day suggested that she write some words more suitable for the stirring tune. And so it was that that night this chance remark kept coming back to her mind. Finally as twilight was drawing near, the woman arose from bed, found in the dimness an old stump of a pen, and without hesitation scrawled several verses almost without looking at the paper. Julia Ward Howe had realized the inspiration for a song—music which would later touch President Lincoln deeply and stir the hearts of a whole people to become not merely a timely melody, but a national musical treasure—"The Battle Hymn of the Republic."

Throughout the war years there was a considerable amount of civilian relief work being done both at home and at the front lines. One such organization was the Christian Commission. Through the ministry of volunteer unpaid citizens it collected vast quantities of food, clothing and other supplies for the welfare of the men engaged in combat. Other duties assumed by this organization included nursing the sick and wounded, twenty-four hour meal service to troops passing through various cities enroute to their destinations at the battle fronts, and establishing homes to care for returning soldiers. These extensive endeavors required money, and in order to raise it the Commission depended upon church and patriotic services, and most importantly on its yearly anniversary meetings.

It was to the Second Anniversary Meeting that President and Mrs. Lincoln came in early February, 1864. A large crowd filled the hall of the House of Representatives which Vice President Hamlin addressed in an eloquent opening speech. There were a number of speakers on the program and a band located in the gallery played several selections including "The Star Spangled Banner." At the meeting's close a man known as the singing chaplain, Charles C. McCabe took the rostrum to relate a chilling account of his capture and imprisonment at the Confederate Libby Prison at Winchester, Virginia, during the previous year. At the conclusion of the chaplain's remarks he sang a new song which he taught to the prisoners during his incarceration—

Mine eyes have seen the glory of the coming of the Lord—

The entire audience as well as the band spontaneously rose to its feet and joined in—

Glory, glory, hallelujah!

His truth is marching on.

Chaplain McCabe sang all the verses, but before the last notes had died away a voice was heard, "Sing it again!" It was the voice of none other than President Lincoln. "The Battle Hymn" was duly repeated with great fervour, Mr. Lincoln standing, voice raised in song, tears streaming down his cheeks—obviously very moved. The affair was an emotional and memorable one indeed.

President Lincoln was to hear Reverend McCabe and "The Battle Hymn of the Republic" twice in the future, the first at a White House reception a short time after the February meeting, and again at the Christian Commission's Third Anniversary gathering held in January, 1865. On both occasions he was sincerely touched. Less than three months later the "Great Emancipator" was assassinated at Ford's Theater on April 14, but "The Battle Hymn of the Republic" was indelibly linked with his name and destined for immortality. Chaplain McCabe sang it in Chicago for the funeral service held there on April 30.

I have seen him in the watchfires

Of a hundred circling camps—

It was again repeated in Springfield, Illinois, on May 2, for the

memorial service bringing Abraham Lincoln home to his final resting place in Oak Ridge Cemetery.

As he died to make men holy,

Let us live to make men free—

Through the many years since the Civil War, "The Battle Hymn of the Republic" has again and again been proven to be truly beloved the country over. Within the last fifteen years both the Mormon Tabernacle Choir (1959) and singer Andy Williams (1964) have had recorded versions make the best-selling lists. During the Bicentennial celebration this treasured musical composition will doubtless be heard and sung time and again. Don't be surprised, however, if at the conclusion of a performance of "The Battle Hymn of the Republic" you hear a friendly voice from somewhere saying, "Sing it again!"

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Life Membership

Have you given thought to becoming a *Life Member* of the Hymn Society of America—or to giving a *Life Membership* to a friend or to someone associated with the musical development of your family or of your church, or to the minister of your church? Life membership is only \$200. This membership is acknowledged by a suitable card; the holder for life does not pay annual dues, and he or she receives all the printed material of the Society as issued. This membership fee helps enable the Society to carry on its unique ministry in perpetuity. Consult Dr. Ralph Mortensen, Treasurer, at 475 Riverside Drive, New York, N.Y. 10027.

"I Hear America Singing" ...Badly?

Helen K. Masterson

Brahms... Boogie-woogie... Brubeck... Singing... Humming... Tapping... When it comes to overall ability to perform musically, Americans score low, results from the first national survey of music performance indicate.

Conducted by the National Assessment of Educational Progress (NAEP), the report was not the traditional paper-and-pencil exercise. It was a study of broadly defined musical performances ranging from high school concerts to 9-year-olds singing in the classroom to the unrehearsed natural reaction of young adults tapping in rhythm to music.

Based on a random sampling of the entire population—ages 9, 13, 17 and young adults 26 up to 35—regardless of musical background, the music exercises measured skills such as the ability to sing familiar songs, repeat unfamiliar musical material, improvise, perform from notation and perform a prepared piece. The study involved 90,000 participants. Some of the findings:

- Fewer than 15 per cent of any age group could sight-read even the simplest line of music:

- The highest results involved singing the familiar song "America." Seventy per cent of the adults sang with taped accompaniment acceptably; fewer were able to sing acceptably when singing alone.

- Less than half of the participants were able to sing one part in a familiar round acceptably.

The use of unfamiliar musical material was designed to test perception of rhythm, melody and harmony. Individuals were presented short musical lines: a simple rhythmic pattern, a melodic pattern and a harmonic pattern.

About half of the participants in the three older age groups were able to repeat an unfamiliar rhythmic pattern acceptably, but only one American in 10 was able to repeat acceptably a simple melodic phrase.

Repetition of a harmonic pattern was considered more difficult, and 9-year-olds were not tested. Acceptable ratings were scored by only 8 per cent of the 13-year-olds and adults; 15 per cent by the 17-year-olds.

In performing prepared pieces, if an individual played any instru-

ment, that student was asked to bring the instrument to school and play a selection of his/her choice.

Twenty-five per cent of the 9-year-olds, 35 per cent of the 13-year-olds, 25 per cent of the 17-year-olds and 15 per cent of the young adults claimed to play an instrument. About half of them actually played during the assessment. At least half of those who played performed an easy piece acceptably.

All individuals were asked to sing a selection of their own choice. Again the results were low. Only 20 per cent of the 9-year-olds, 30 per cent of the 13-year-olds, 25 per cent of the 17-year-olds and 45 per cent of young adults made acceptable vocal performances.

As in other NAEP assessments, the results were reported for the nation by geographical region, community type, sex, color and level of parental education. No results are reported for individual schools, districts, states or individuals.

Generally, in all age groups females did better than males. The separation of the scores was not pronounced, however.

Nine-, 13- and 17-year-old blacks attained percentages seven to eight points higher than whites on exercises that involved repeating and improvising rhythmic patterns. Black adults were even or above the national performance level on the familiar song, rhythm, melody and harmony exercise.

Individuals whose parents have some post-high school education tended to attain percentages of success from 5 to 20 points greater than did respondents with parents who have no high school education.

Geographically, the Central region produced slightly higher percentages than the rest of the country. However, on most exercises regional performances did not differ from the national level by more than five percentage points.

Of the community types tested, individuals in rural communities showed only a slight disadvantage when compared to the nation. Nine- and 13-year-olds in the low metropolitan area (inner core cities) scored as much as 12 points below the nation on singing familiar songs but 7 to 8 points higher than the nation on exercises that required tapping out a rhythmic pattern. The high metropolitan group (largely suburban areas) performed consistently well on almost all exercises at every age level.

This NAEP report deals with only music performance. Other areas of music assessment—musical notation and terminology, instrumental and vocal media, music history and literature, and attitudes toward music have also been released. Standard for assessing

music were developed by a panel of music experts under the aegis of Educational Testing Service, Princeton, N.J.

NAEP is a project of the Education Commission of the States (ECS), a coalition of 45 states, Puerto Rico and the Virgin Islands. The Denver-based education organization was formed in 1966 to promote cooperative action among governors, legislators and educators in improving education at all levels—preschool through postsecondary.

Hymns Selected for New Lutheran Book

Erik W. Modean

The laborious and sometimes controversial process of selecting hymns for the new Lutheran service book has been completed by the Inter-Lutheran Commission on Worship.

Representatives of four Lutheran denominations in North America spent most of the time at a final three-day meeting modifying the hymn collection in light of recent surveys of popular hymns and reactions from denominational review committees.

A list of about 500 hymns had been sharply criticized, because certain "favorite" hymns had been omitted. Representatives of the church bodies said they had received thousands of letters about the new hymnal after earlier versions of the list were released.

Among the hymns added to the list are "Come to Calvary's Holy Mountain," "I Lay My Sins on Jesus," "Onward Christian Soldiers" and "O perfect Love."

Other popular hymns such as "Rise Up O Men of God," "Pass Me Not, O Gentle Savior," "Softly and Tenderly" and "Nearer, My God, to Thee" were reconsidered by the ILCW but not chosen for the new hymnal.

"We Are One in the Spirit," a popular contemporary folk-hymn was accepted after having been rejected at an earlier meeting of the hymn committees. "Sons of God," another folk-hymn in current use, was turned down.

The new hymnal will also contain a selection of "national songs." The ILCW considers these necessary but believes that the songs have a different character from most of the hymns commonly used in worship. "My Country 'Tis of Thee" ("America") and "The Battle Hymn of the Republic" are among the songs which will be included in this section.

The ILCW hymn committees will also choose additional hymns from the Baltic, Finnish, Polish and native American traditions.

Hymn usage surveys in the American Lutheran Church, the Evangelical Lutheran Church in Canada, the Lutheran Church in America and the Lutheran Church-Missouri Synod showed that most of the commonly used hymns had already been selected by ILCW committees. But denominational review committees feared that the elimination of too many "old favorites" would jeopardize the acceptance of the new hymnal.

Dr. Frederick Jackisch of Wittenberg University in Springfield, Ohio, chairman of the joint hymn committee, told the ILCW that the selection would be a "full hymnic resource" for Lutherans, containing the "treasures of the church." He said the hymnal was also intended to be an educational tool for the church, appropriate for all Lutherans and usable in a variety of situations. The ILCW further intends the hymnal to be a resource for unifying Lutherans and a book that is "usable by the people," said Dr. Jackisch.

Members of ILCW admitted that no collection of hymns could please every worshipper. Much of the debate on the selection of hymns—in ILCW committees and among the commissioners—dealt with the theological and musical quality of the hymns. But the commission bowed to popular demand by including hymns once rejected on these grounds but later found to be extremely popular.

A report given here by the hymn committees said the committees were "deeply concerned about the compromise of standards made necessary by the demand for certain sub-standard additions to the body of hymnody."

The large majority of the hymns chosen already appear in various Lutheran hymnals. A report from the Lutheran publishing houses noted that more than 300 of the texts were in the "public domain," that is, were old enough to be without copyright restrictions. About half of the hymns now in the Service Book and Hymnal—used by the ALC and the LCA—are included in the new hymnal.

Among the hymns in the collection is a version of "How Great Thou Art," a hymn made popular by evangelist Billy Graham. Several new hymns already "tested" in earlier publications of the ILCW are also in the new hymnal. Among these are "A Stable-Lamp Is Lighted," "Earth and All Stars" and "Lord Receive This Company."

Hymn committees are now working on the final versions of the texts and musical settings. A language review committee is also examining texts for possible sexist, racist or nationalistic terminology.

"Rise Up, O Men of God" was ultimately rejected after committees reported that they were unable to eliminate sexist language or correct questionable theology in one of the verses.

The ILCW also considered various titles for the new book but no final choice was made. The word "Lutheran" will almost certainly appear in the title. Suggestions include "Book of Lutheran Worship," "Lutheran Service Book and Hymnal," "Lutheran Worship Book," "Common Lutheran Hymnal" and "Lutheran Book of Worship."

Publication of the book, which will also include services for Holy Communion, other worship orders, and psalms, is tentatively set for 1978.

A HYMN OF JOY AND PEACE

1.

Good news! great joy to all the earth!—
The Prince of peace is born!
God's peace he brings to human hearts
By fear and conflict torn.

2.

Rejoice in hope! Cast out all fear!
God's love includes us all.
In Christ God calls us all to peace:
Now heed that trumpet call!

3.

Rise up for peace! Let every life
Respond with heart and hand:
Cast out the bitterness and strife
In ours and every land.

4.

Rejoice! Give thanks! The Christ has come:
Receive his life; be free!
Let all the world be whole in him
Who brings God's liberty!

8.6.8.6.

Frank von Christiernson
Roseville, California

ETERNAL CHRIST, WHO, KNEELING

1. Eternal Christ, who, kneeling
When earthly tasks were done,
Turned unto God appealing,
"That they may all be one,"
We thank You for Your vision
Of brotherhood untorn,
Of faith without division
With which Your Church was born.
2. But men have often slighted
The ties designed to hold
Your followers united
Within one common fold.
Writ dark on history's pages
We see, O Lord, with shame,
The strife which through the ages
Has marred Your Church's name.
3. Accept our deep contrition
For all our sund'ring ways
Which still disrupt Your mission,
Which mock our words of praise.
Lord, may Your Spirit guide us
That we may find, beyond
The things which still divide us,
Love's all-embracing bond.
4. In this, our generation,
Make fruitful, Lord, our search
For reconciliation
Of all within Your Church.
Redeemed from her unfitness,
Lord, may the Church, Your Bride,
As one proclaim her witness,
As one with You abide. Amen.

William W. Reid, Jr.
Wilkes-Barre, Penna.

Tune: "Aurelia"

BJORLUND

Words and Music by
BRYAN JEFFERY LEECH

Let your heart be bro - ken for a world in need:

Feed the mouths that hun - ger, soothe the wounds that bleed,

Give the cup of wa - ter and the loaf of bread—

Be the hands of Je - sus serv - ing in His stead.

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Let Your Heart Be Broken

1. Let your heart be broken
For a world in need:
Feed the mouths that hunger,
Soothe the wounds that bleed,
Give the cup of water
And the loaf of bread—
Be the hands of Jesus,
Serving in his stead.
2. Here on earth applying
Principles of love,
Visible expression—
God still rules above—
Living illustration
Of the Living Word
To the minds of all who've
Never seen and heard.
3. Blest to be a blessing,
Privileged to care,
Challenged by the need—
Apparent everywhere.
Where mankind is wanting,
Fill the vacant place.
Be the means through which the
Lord reveals his grace.
4. Add to your believing
Deeds that prove it true,
Knowing Christ as Savior,
Make him Master too.
Follow in his footsteps,
Go where he has trod;
In the world's great trouble
Risk yourself for God.
5. Let your heart be tender
And your vision clear;
See mankind as God sees,
Serve him far and near.
Let your heart be broken
By a brother's pain;
Share your rich resources,
Give and give again.

Bryan Jeffery Leech

When Christ the Lord Came Marching In

(Based on Luke 4:18,19)

Tune: "O When the Saints"

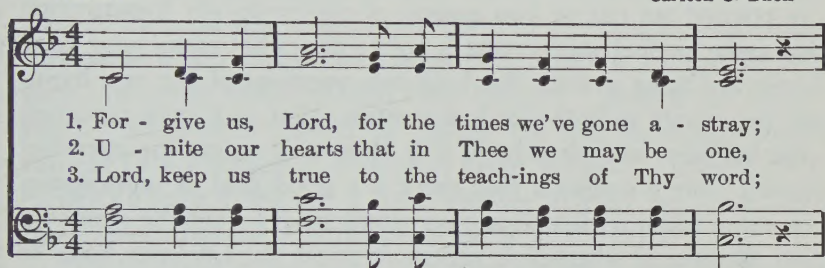
1. When Christ the Lord came marching in,
When Christ the Lord came marching in,
O how he shook the old ways of living!
When Christ the Lord came marching in.
2. He preached good news to rich and poor,
He preached good news to rich and poor.
He said, "God loves, accepts and receives you!"
He preached good news to rich and poor.
3. He said release is now at hand,
He said release is now at hand.
The chains of guilt indeed have been severed!
He said release is now at hand.
4. He brought new sight to blind and dull,
He brought new sight to blind and dull.
A whole new world of pain and of beauty,
He brought new sight to blind and dull.
5. He set the bruised and broken free,
He set the bruised and broken free.
He brought equality, pride, and justice!
He set the bruised and broken free.
6. For you and me what will it be?
For you and me what will it be?
Just empty words or Jesus' bold action?
For you and me what will it be?

David C. Norling
Norwell, Mass.

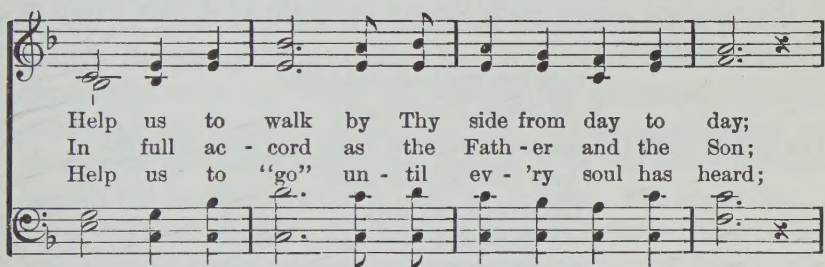
Make Us One

C. C. B.

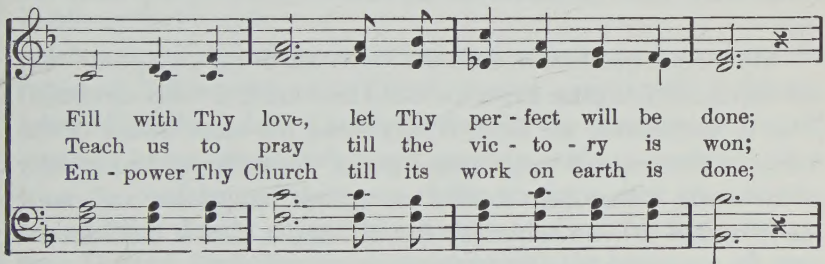
Carlton C. Buck



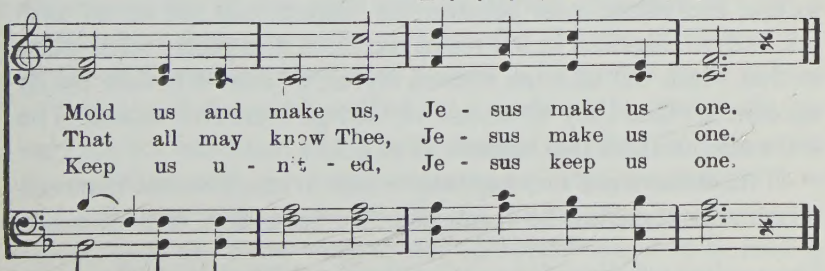
1. For - give us, Lord, for the times we've gone a - stray;
 2. U - nite our hearts that in Thee we may be one,
 3. Lord, keep us true to the teach-ings of Thy word;



Help us to walk by Thy side from day to day;
 In full ac - cord as the Fath - er and the Son;
 Help us to "go" un - til ev - 'ry soul has heard;



Fill with Thy love, let Thy per - fect will be done;
 Teach us to pray till the vic - to - ry is won;
 Em - power Thy Church till its work on earth is done;

Rit.


Mold us and make us, Je - sus make us one.
 That all may know Thee, Je - sus make us one.
 Keep us u - nited, Je - sus keep us one.

Hymns for This Age

Raymond Hall

What do have hymns to give to this age? Are they leading to prayer and the praise of God as Calvin wished, or are they only providing half an hour of nostalgia on the box on a Sunday evening? If I've pointed out one or two aspects of contemporary hymnwriting that make me feel uneasy, that is not to deny that many very good hymns are being written. But I ask two questions of any new hymn, and they apply to both words and music. First, is it only repeating what has been said already? If it is, then why repeat the exercise? Again I have a suspicion that there is a good deal of unnecessary repetition and it is often at a lower standard. If I want the whole human dilemma of whether to accept or reject the Christian faith, of how to make that faith relevant to my day-to-day life, of how to live in the mundane secular world yet not be totally of it, then I turn to George Herbert:

Teach me, my God and King,
In all things Thee to see.

For in four lines the dilemma, and the hope, are encapsulated:

A man that looks on glass
On it may stay his eye;
Or if he pleaseth, through it pass,
And then the heaven espy,

It's all there. Destroy the rest of the books if you wish, but leave me that!

My second question is: does the hymn ask of me a response that will enrich my Christian experience and lead me to a fuller devotion? Does it teach me to see God? It may make me more aware of the foibles of humanity, it may remind me of the suffering and cruelty of the world, it may help to steel me against temptation and move me to resolve to live a nobler life. But as I sing it, does it confront me with the mystery of our faith? Or are we afraid of that? Have we all fallen for what Hensley Henson called the curse of understanding?—so that everything must balance, the ledgers must tot up on each side and nothing must be left to chance. Does it, in other words, point to that which will take me beyond myself, or does it remain purely egocentric? Can I say to myself, in George Herbert's words, 'This is the famous stone that turneth all to gold'?

I think there are two opposing trends in much recent hymnody which must somehow be reconciled. We have, first, that corpus of

writing which is directed at the church-goer and is largely a restatement of traditional tenets of the faith. The aim is laudable—to refresh old dogmas and to refurbish them with fresh tunes. I've hinted that this might not be strictly necessary and that there might not be much gain as a result—in fact there may well be a loss if members of your congregation decide to walk out on you because they don't want to learn the new tunes. But if the final outcome is a sharpened perception which will lead to a richer faith then it is justified. Among such hymns one thinks of Fred Pratt Green's 'Christ is the world's Light', 'When Jesus walked by Galilee' (to that hauntingly simple tune of Erik Routley's), hymns of Brian Wren—'Christ is alive', 'There's a spirit in the air', 'I come with joy to meet my Lord'—and those vivid adaptations of the canticles by your secretary.

These, I take it, are meant for those already within the arms of the church, and so they are, as it were, inwardly directed. But what of hymns for those who are not within the church's embrace and, especially the young? The problem here is to make Christian truths meaningful to an age which has rejected the traditional Christian values, an age which no longer sees God in that quasi-human, authoritarian terminology and sense familiar to us and which is consequently not much interested in piety or devotion. The trend here, I think, has been to soften the theology, to write in naturalistic rather than pietistic terms, and musically to provide a sort of false brightness. The net result is to present Christianity in a rather jolly, happy-go-lucky style.

It is a very difficult problem how to reconcile the inward and the outward. The solution must, I think, involve a profoundly significant point of theology. It is a commonplace to say that ours is a world that has 'come of age'; it's a self-assertive world, a world in which men are confident of their own ability to shape their own destiny, a world that doesn't accept the necessity for God. No less a thinker than Dietrich Bonhöffer has said plainly that the lesson we all need to learn is that we live in a world that no longer needs God, a world which provides all that man requires without reference to God, a world whose fruits are no longer regarded as being the special perquisite of Christians. How then do you write hymns made to lead to prayer and the praise of God for a world and a people who not only are not but ought not to be dependent on Him? To go on writing as if God were universally accepted as in the last century is to widen the gap between the inward and the outward, to divorce the secular from the divine when in fact the secular ought to be leading to the divine.

THE
[Faint, illegible text follows, appearing to be a list or index of names and titles, possibly related to a historical or literary work. The text is too faded to transcribe accurately.]